

Avril 2011

No.



Exemplaire: 01-20

# Circulaire

Zine d'art postal, d'art posté et d'art en général...

La CIRCULAIRE132 est assemblée, imprimée et postée gratuitement aux participants dans l'esprit FLUXUS. Pas de copyright, pas d'ISBN, pas de dépôt légal. Reproduction permise en mentionnant la source.

## L'UNIVERS LITTÉRAIRE DE LA TWITOSPHÈRE

Depuis 2010, Jean-Yves Fréchette est codirecteur de l'Institut de twittérature comparée, qu'il a fondé avec le journaliste français Jean-Michel Leblanc. Il est aussi le père de Biz, membre du groupe Loco Locass, et a enseigné la littérature du Cégep François-Xavier Garneau à Québec. Jean-Yves Fréchette s'est créé un avatar sur Twitter, [Pierre-Paul Pleau](#), qui écrit chacun de ses gazouillis en exactement 140 caractères. Parfois, il peut passer plus d'une heure à rédiger son message.

La twittérature n'est pas le parent pauvre de la littérature pas plus que les nains sont les enfants d'une humanité déchue. La twittérature propose des genres, des styles, des visées, des visions. En règle générale, elle ne s'affuble pas d'un fil corrompu par la discussion bilatérale, par le retweet (RT), par la citation (@), le hashtag (#) ou le renvoi (<http://www>). Bien que Twitter soit un outil exemplaire pour acheminer des données brèves aux abonnés de son compte, le twittérateur ne retweete que très rarement. S'il le fait, souvent il s'amusera à contourner la règle de Twitter en faisant en sorte que son gazouillis soit contenu dans 140 caractères pile. Autrement, il n'écrit que des mots, il ne fabrique que des phrases. Le fil de discussion du twittérateur est pur, il est monochrome. On n'y retrouve que les 26 lettres de l'alphabet et les signes de ponctuation. Des chiffres à la rigueur (surtout cette allusion au nombre cent quarante qui permet tant de clins d'œil et d'autodérision) peuvent parfois émailler la séquence ; mais aux chiffres, on préférera les lettres. Tant mieux disent certains si la pensée proposée tient dans 140 caractères, mais ce n'est pas forcément obligatoire. On trouvera en twittérature des textes dont les allusions structurales ou thématiques rappellent tout : la poésie, le conte, la légende, le récit, l'essai, la réflexion, l'humour, la stance, le verset, le bulletin météo et l'horoscope entre autres.

On peut consulter le site de l'Institut de twittérature à l'adresse suivante: <http://www.twittexte.com/>

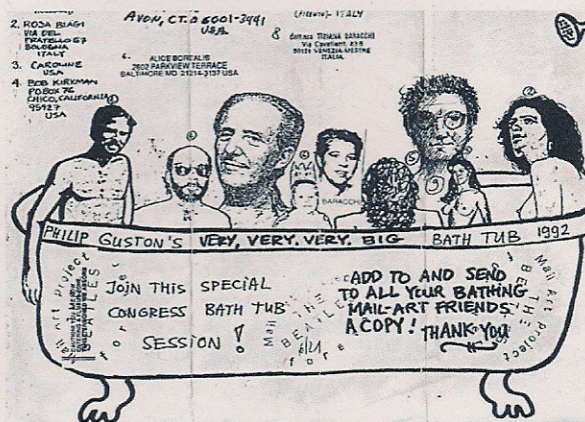


Institut de twittérature comparée

## ADD and PASS un texte de Tiziana Baracchi

ADD and PASS: amati e odiati da un paio di decenni almeno! Perché alla fine per tutti è amore ed odio. Alla fine degli anni '80 e primi anni '90 ne ricevevo uno tutti i giorni e a volte anche 3 o 4 al di: che lavoro intervenire su tutti, fotocopiare e passare! Quasi non avevo il tempo per gli altri progetti. Ma la mia ossessione era quello con la vasca da bagno dove dovevi inserirti, in genere con il tuo volto, tra gli altri mailartisti che allora non sempre conoscevo. Di quelle vasche da bagno ne arrivavano in continuazione. E l'indirizzo predominante e sempre presente era quella Locust Valley di Ray Johnson, che odiavo perché non rispondeva mai. Solo qualche anno dopo ho saputo che l'idea degli ADD and PASS era stata sua e che anche se non rispondeva mai quelli ADD and PASS ora fanno parte della storia. Per definizione non rispondeva, continuava a lanciare nuovi ADD and PASS, e raccoglieva tutto: ormai è la storia della Mailart. Meno male che non li ho cestinati, come hanno fatto molti. Ed alcuni ora sono nei Musei.

ADD and PASS: loved and hated from a double of decades at least! Because at the end for all mailartists it is love and hatred. At the end of the eighties and first nineties I received one sheet every day and sometimes also three or four sheets a day: what a job to work on all of them, to duplicate and multi-plicate and to pass! Sometimes I had no free time for the other projects. But my obsession was the sheet with a bathtub. You had to put inside your image or face between the other one of mailartists. Those bath tubs arrived and arrived again. And the predominant address was always the same: Locust Valley, Ray Johnson. I hated him because he never answered. Only some years after I knew that the idea of ADD and PASS was by Ray; he never answered to those sheets but now they take part to the history of Mailart. He generally did not answer to anybody and he continued to launch some news, but he collected all sheets he received: now they are the history of Mailart. Fortunately I did not put them in the trash, as many Mailartists did. I added and passed so many times as possible. Today some sheets are in Museums.





# Message au destinataire:



*If you are interested in getting the complete set of Short Statements, that is easy. They will be available at my site in digital format, and I will gladly send prints to interested people for postage only.*

## MAIL-ART ON WIKIPEDIA

(the definition on Wikipedia is evolving over the years. A few 'old-time' networkers made a new text that is now online...)

**Mail art** is a worldwide cultural movement that began in the early 1960s and involves sending visual art (but also music, sound art, poetry, etc.) through the international postal system. Mail Art is also known as Postal Art or Correspondence Art. The term networking is often used to describe Mail Art activities, based on the principles of barrier and equal one-to-one collaboration.

After a peak in popularity in the late 1980s and early 1990s, the Mail Art phenomenon has gradually migrated to the Internet, whose "social networks" were largely anticipated and predicted by the interactive processes of postal collaborations. Nevertheless, Mail Art is still practiced in the new Millennium by a loose planetary community involving thousands of mail artists from the most varied backgrounds.

"Out of the reasonable assumption that the commercial gallery system is limited and perhaps corrupt, many artists emerging in the 1970s and 1980s around the world decided it would be more feasible to exhibit their work not through galleries and ancillary museums

## 6<sup>TH</sup> GENERATION

One of the previous brochures was written about the 5 generations in Mail Art. I predicted a 6<sup>th</sup> generation would come soon. This brochure explains what in my eyes is this 6<sup>th</sup> generation

Of course there is also the **zero generation**. Artists that already used the mail system for communication, art & play (Marcel Duchamp, Van Gogh maybe?) where individual artists were in contact with other artists through the mail in a creative way on a one-to-one basis.

In the previous brochure only the 5 generations were mentioned. I give here a short overview and explain what I think is the new 6<sup>th</sup> generation that is joining the network.

### FIRST GENERATION

**The first generation:** Ray Johnson who started in the NYCS with a selective group he chose to write to and asked them to play the game with him.

### SECOND GENERATION

**The second generation** in the 60s - 70s when FLUXUS joined up and a selective group experimented with the mail system.

*To which GENERATION of Mail-Artists do you belong? If by reading this brochure you have reached to a conclusion, just let me know!*

but through the postal system, especially if they lived in areas where galleries and other artists were scarce. For the production of imagery, they drew often upon serigraphy (photocopying) and the earlier technology of rubber stamps. They would also announce exhibitions in venues previously devoid of art, such as city halls in remote parts of the world, ideally accepting everything submitted and issuing a catalog with names, usually accompanied by addresses and selected reproductions. While such work had little impact upon commercial galleries (and the "art magazines" dependent upon galleries' ads), one result was a thriving alternative culture, calling itself "The Eternal Network", as intensely interested in itself as serious artists have always been.<sup>111</sup>

(version March 2011)



TAM PUBLICATIONS  
P.O. Box 1055  
4801 BB Breda, Nederland  
URL: [www.tam.nl](http://www.tam.nl)  
e-mail: [info@tam.nl](mailto:info@tam.nl)

© 2011 - AFDRUK 25<sup>00</sup> MARCH 2011

## THIRD GENERATION

**The third generation** where mail art rapidly grew in 70's - 80's because of the exhibitions and publications within the mail art network that spread the news to newcomers. The address lists of the projects opened the doors to others. Some long time projects like TAM-Rubberstamp Archive (Ruud Janssen) and Brain Cell (Ryosuke Cohen) started here and are still alive today (2011)

## FOURTH GENERATION

**The fourth generation**, after the congress in 1986 organized by H.R. Fricker and Günther Ruch from Switzerland, where the mail art population grew into a very large group. Every networker only knows his selective group with whom he/she is in contact. An enormous wealth of projects and publications are made in the end of the 80's and the beginning of the 90's. The end of the 80's and the beginning 90's was also the gradual beginning of...

## FIFTH GENERATION

**The fifth generation**, where communication was done with the use of computers. Mark Bloch (USA), Charles François (Belgium) and Ruud Janssen (in the Netherlands) already were working with BBS's to send out electronic mail. One of the congresses in the DNSC-year 1992 was done by Charles and me with a session of computer-congresses where we exchanged our thoughts without meeting. Our computers were our tools. In 1991 there was also the first networking-project REFLEX that uses the then elite system of internet, but in 1994 all now the internet

## MAIL-ART

### SHORT STATEMENTS ABOUT MAIL-ART BY RUUD JANSSEN

## 6<sup>th</sup> Generation in Mail-Art



became a real option to communicate for the 'wealthy' countries.

## SIXTH GENERATION

While older generation Mail-Artists started to leave the network in the beginning of the new century (2000) because the 'Small Mail-Art' became less with this electronic communication possibilities, the **sixth generation** started to move in. The 5<sup>th</sup> generation had produced websites (1995), blogs (2004), and even their own social networks (2009) like IT OMA, Open Fluxus, And Art Detox. Artists and art-interested people discovered these online communities and learned online that there is an analogue network out there where artists communicate straight from artist to artist. They explore the online communities and start from the digital world investigating the analogue network. Projects are started online and cause the flow of tradition mail.

The difference between the 5<sup>th</sup> and the 6<sup>th</sup> generation is where you learned about Mail-Art. The 5<sup>th</sup> generation moved from analogue and integrated the digital world. The 6<sup>th</sup> generation moved from the digital world into the traditional snail-mail system by the postal workers.

Is this the last generation to come, or will there be new developments?

© 2011 by TAM-PUBLICATIONS

Un texte de: Ruud Janssen, TAM Publications, P.O. Box 1055,  
4801 BB, Breda, PAYS-BAS





Deux timbres d'artiste de: Roland Halbritter, Muehlweg 15, 97720, Nuedlingen, ALLEMAGNE (et le timbre à la page 8)

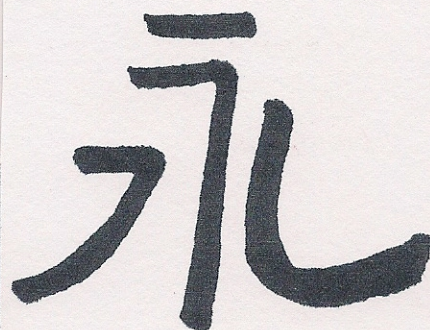


Une œuvre de: Tiziana Baracchi, Via Cavallotti 83-B, 30171, Venezia-Mestre, ITALIE

Pour consulter tous les précédents numéros de CIRCULA IRE132 voir le blogalerie suivant:

<http://circular132.blogspot.com>

ART TERRE



[www.infochine.com](http://www.infochine.com)

17-04-2011 de 1/20

Un ATC de: Diane Bertrand, 9109 rue Deschambault, Saint-Léonard, QC, H1R 2C6, CANADA



Un timbre d'artiste de: Miguel Jimenez/El Taller de Zenon, C/Santa Maria de Guia1-4oC, 41008, Sevilla, ESPAGNE

To consult all CIRCULA IRE132 previous issues, go to the following blogallery :

<http://circular132.blogspot.com>



Hommage aux Carnets Bavards de Jean Luc Cavellec

Un timbre d'artiste de: Éric Bensidon, 14 rue Sauffroy, 75017, Paris, FRANCE







# PROJETS....

"Bicyclette, parapluie, porte"  
Technique et grandeur libres  
Sans date limite  
Art postal en échange

Jocelyne Sicard  
767 rue Gardenville  
Longueuil, Québec  
J4H 2H9, CANADA



**Là c't'assez tabarnaki!**  
**JEAN-FRANÇOIS**  
**MERCIER**  
Chambly-Borduas

**Chef du futur**  
**PARTI PLG**  
pour la gloire

<http://jeanfrancoismercier.com/> <http://www.facebook.com/mercierjf>

**The Zine Explorers' Notebook**

Issue Number One March — April, 2011 Price: \$1 (or Trade/Stamps/Letter)

**I**t's 1987. You're at home late at night watching *Tales From the Darkside*. The TV screen fades to black for a commercial. Electric guitar music begins to play. It's "Layla" by Derek and the Dominos. A scene fades in showing two hippies sitting next to their hippy van. "Hey, man," draws the first hippy. "Is that Freedom Rock?", to which the second hippy answers, "Yeah, man." First hippy: "Well turn it up, man!" Then an announcer with a slick voice comes in, pitching a greatest hits compilation of late-60s "Freedom Rock", music so grade that it was barely even played on either the Classic Rock or the oldies stations at the time. (And of course, the jumbled edit of non-hits was accompanied by the obligatory psychedelic-blob visual effects.) Sixties nostalgia was big in the late 1980s, especially for music. What we were being force-fed from mainstream culture sources was pure crap, to which the music of an earlier decade seemed a more exciting and authentic alternative. A more viable path of divergence from the brain-dead mainstream wasteland, however, was punk, and with it, zines. Here were excitement and authenticity. Culture was thriving; it was fermenting. Zines continued to proliferate through the early- to mid-1990s. They popped up on the racks of independent book and record retailers. In larger chain-stores, a monthly zine review publication sat on the same racks as the biggest mainstream glossies. Then came the internet. Local stores and national chains were supplanted by online retailers. Zines became blogs. Something special and true was lost. We immersed ourselves in a non-stop, ever-connected state of participating in a kind of culture, but it was a participation of convenience, a constant buzz of a swarm of tweeters, bloggers, and social networkers, from which, again, some of us are seeking a path of divergence. I could treat zine culture as an object of nostalgia ("Hey, man, is that *The Free Press Death Ship?*"), but really it's still thriving, still fermenting, deep down in the brine of our desires for something more exciting and true than that which the mainstream is still trying to force-feed us. Zines are still around, and right now I'm looking at a mini-digest review zine that contains reviews for twenty-eight new issues of zines, and another with thirty-three new zines reviewed. So, yeah, we're still around. *The Zine Explorers' Notebook* is produced using a vintage Shutterfly offset press, a Multigraphics letterpress, a VectorType computer, and other post-computer electrical/mechanical printing and graphic arts equipment. Greetings from the world of print!

**Your Complete Zine Line of Zine and Zine Review Materials**  
FOR COMPLETE INFORMATION — WRITE  
**ZINE EXPLORER - P.O. Box 5291 - RichVA 23220**

## Mailart Call Arbeitswelten / working worlds

Das schwarze Gold

Hommage an / to Harry Martinson

Fuhrmann meets Bergmann:

Thorsten Fuhrmann, Huglfing, Germany, and Ottmar Bergmann, Gylsboda Art-Center, Sweden, invite you to take part in the Mailartprojekt „working worlds“ / laden dich zur Teilnahme am Mailartprojekt „Arbeitswelten“ ein.

Einsendeschluss/deadline: 15.07.2011

Format: max. 21 x 30 cm

Technik frei/technique free

Ausstellung/exhibition: Gylsboda Art-Center 01.-21.08.2011 und / and September 2011 Bahnhof / railwaystation Huglfing

Keine Rückgabe, keine Jury, keine Gebühren / no return, no jury, no fee  
Dokumentation an alle Teilnehmer / doc to all

Please send your works to / Versand an:

Gylsboda Art-Center  
„working worlds“  
PB 2432  
28070 Lönsboda  
Schweden/Sweden

„Männer mit Schlapphüten wuchsen aus dem Boden. Wohin wir Kinder auch gehen mochten, um zu spielen, überall öffneten sich abgrundtiefe Steinbrüche, schwarzwimmelnd von Männern mit Dynamit in den Händen, deren Mäuler voll von Flüchen, Gesang und gewaltigen Drohungen waren. Um das Leben dieser Männer dröhnte es. Sie bewegten sich dort unten in den Steinklößen wie die Räuber... Sie bohrten Eisenstöcke in den Berg, trieben sie mit Vorschlagshämmern hinein und dann schossen sie. "Feuer im Berg!" schrien sie und kauerten sich im Pass zusammen. Darauf töste es in der Tiefe, und die ganze Ortschaft um die Eisenbahnstation herum erbebt. So ging es jeden Tag, den ganzen Tag. Überall war der Zutritt verboten. Die Landschaft war aufgerissen und ausgehöhlt. Die Steinbrüche gähnten in den Wäldern Es roch nach Kohlengrube und Öl, und der Dampf der Kräne stand in Wolken um ihr Gehäuse.“ (Harry Martinson, Die Nesselblüten)

"Men in slouch-hats grew up out of the ground. Wherever we children went to play, stony precipices opened out before them, dark and crawling with men carrying dynamite in their hands. Their mouths were full of oaths and songs and tremendous affirmations. There was a thundering about the lives of these men. They moved about downthere in those stony ravines like the brigands of the Rockies. They bored with iron rods into the rock, drove them down with the sledge-hammers, and then fired. "Blasting!" the yelled, and clung together on the ledge. Then there was a roar below, and all the buildings of the settlement trembled. It was like this very day all day. Everywhere was forbidden ground. Everywhere the landscape was split up, hollowed out. Stone-pits yawned in the woods. There was a smell of coal-dust and oil, and steam from the winches hung in a cloud round the winch-sheds." (Harry Martinson)

## Post Card Mail Art Project

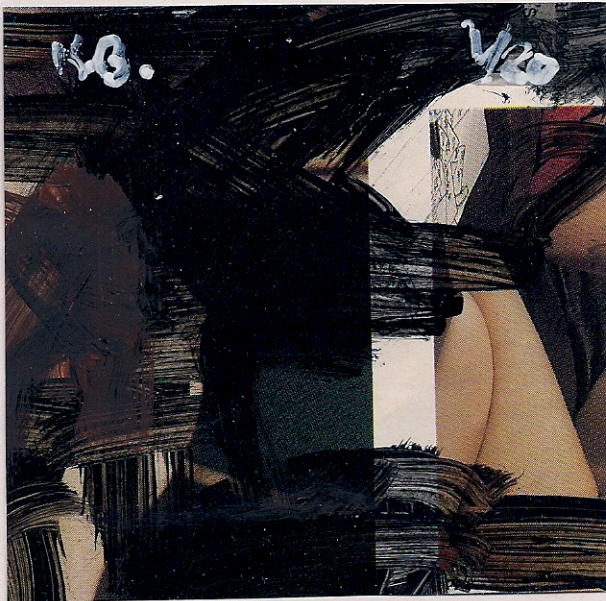
Pelee Island CommunityArts would like to invite artists to participate in a postcard mail art project for Spring of 2011. Spring is a time of great activity on the island, the migration of thousands of birds visit Pelee on their way to more northern climates and cottagers and tourists arrive to take advantage of Pelee's isolation and natural beauty. Therefore, the theme of the project is FLIGHT. Art submitted for this project will be displayed at Pelee Island Community Arts gallery as well as online via their website. The deadline for submissions is May 6, 2011. Please only submit entries that are postcard sized. Documentation will be mailed or emailed to all participants. Multiple submissions are welcome. There are no returns, no jury and no fee to participate.

Please remit works to:

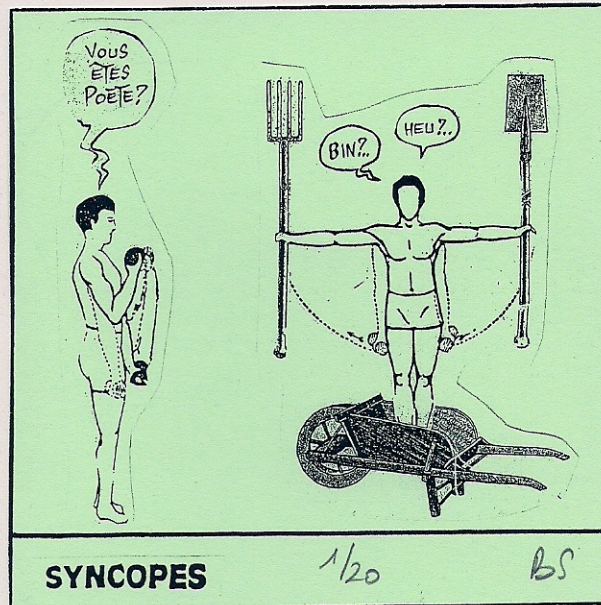
Suzanne Friemann/ co Pelee Art Works  
82 East West Road  
Pelee Island, Ontario  
Canada, NOR 1M0

for further information:  
peleearthworks@gmail.com





Un 8cm x 8cm de: Kurt Beaulieu, C.P. 32166, C.S.P. St-André, Montréal, QC, H2L 4Y5, CANADA



Un 8cm x 8cm de: Bruno Sourdin, 147 rue Vieille-Rue, 50000, Saint-Lô, FRANCE



Un timbre d'artiste de: Christian Alle, 9 rue du Pré de la Mer, 50460, Urville-Nacqueville, FRANCE

### Scrapiteria: Elephant Presley

Scrapiteria: Elephant Presley have got a participational project coming on now that may interest you:  
The SYDNEY-SEOUL SECRET eXCHANGE  
I'll get an invitation to you if you email me at  
[not.terryreid@hotmail.com](mailto:not.terryreid@hotmail.com).

Regards to Elephant Presley.



Une carte postale de: Bruno Chiarlone, 58 rue Berte Lotti, 17014, Cairo Montenotte (SV), ITALIE



On peut maintenant se procurer la publication ART DETOX pour 20\$ (frais de port inclus). Commandez à:

Vittore Baroni, via C. Battisti 339, 55049 Viareggio, Italie

<http://artdetox2010.ning.com>





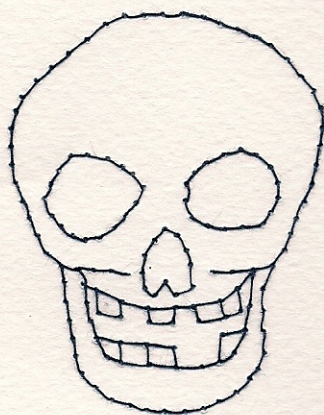
Nous sommes deux enseignantes qui nous lançons pour la 1ère fois dans le mailart avec nos deux classes... alors nous apprécions grandement que nos appels soient relayés aux 4 coins du monde pour motiver notre "petite troupe". Les appels de nos deux classes "

"Nature en vert" pour les CP et plus complexe pour les CM2  
" Vert, vers, verre ou ver en Méditerranée..."

Notre boîte aux lettres, ainsi qu'une quarantaine de paires de mains et d'yeux, attendent impatiemment vos créations :

Merci d'avance !  
[artpostalduchatel.blogspot.com](http://artpostalduchatel.blogspot.com)

Ecole publique  
1 rue des Ecoles  
22170  
CHATELAUDREN  
FRANCE



Death is (not) the end?  
A.B. 2011

Un 8cm x 8cm de: Angela Behrendt, Heidornstrasse 7, 30171, Hannover, ALLEMAGNE



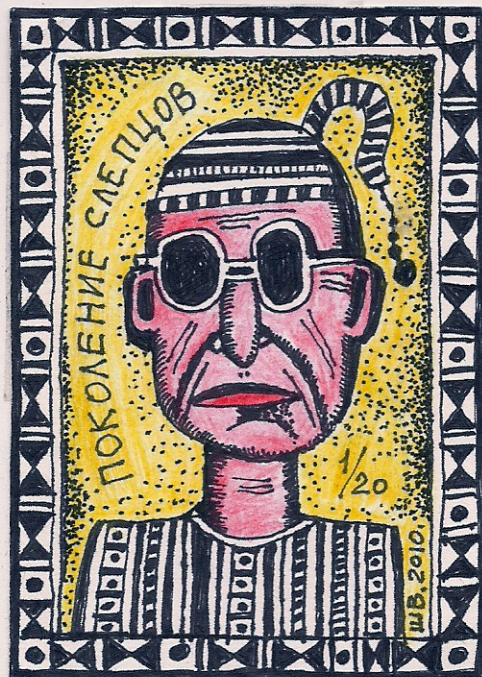
Un ATC de: Fraenz Frisch, B.P. 61, 7201, Bereldange, LUXEMBOURG

ТЫ

mail Art



Un ATC de: Alexander Nasekin, Proletarskaya Str. 3A-2, Cheboksari, 428037, RUSSIE



Un ATC de: Valery Shimanovsky, P.O. Box 804, Nizhekamsk, Tatarstan, 423578, RUSSIE

## Altar al Desamor – Colombia (L'autel de l'amour perdu )

The project is called Altar al Desamor (The Lost Love Altar in spanish) and is about gather experiences in love through photos, objects and love letters, in a physical shrine built in honor of lost love, broken hearts and any painful situation caused by love. I'm currently doing this project in Bucaramanga, my hometown, searching objects, experiences and stuff between friends and people I know, but I also have a blog where I explain the project and how people from all over the world can get involved through internet.

The project is mainly in spanish, but I included a description in english and french. Here's the link in english

<http://altaraldesamor.blogspot.com/p/how-to-participate-in-this-project.html>

Thank you in advance,  
Irene





Avril 2011

No. 66

132

*circulaire*

CIRCULAIRE 132

12465 Avenue de Troyes

Québec, QC, G2A 3C9



**NE PAS PLIER**

**Destinataire:**

REJEAN F. CÔTÉ  
12465 AVENUE DE TROYES  
QUÉBEC, QC  
G2A 3C9

**Participants:**

Roland Halbritter, Muehlweg 15, 97720, Nuedlingen, ALLEMAGNE

Ruud Janssen, TAM Publications, P.O. Box 1055, 4801 BB, Breda, PAYS-BAS

Tiziana Baracchi, Via Cavallotti 83-B, 30171, Venezia-Mestre, ITALIE

Valery Shimanovsky, P.O. Box 804, Nizhekamsk, Tatarstan, 423578, RUSSIE

Ambassade d'Utopia "E", 38 Grande-Rue, 02300, Guivry, FRANCE

R.F. Côté, 12465 Avenue De Troyes, Québec, (Québec), G2A 3C9, CANADA

Miguel Jimenez/El Taller de Zenon, C/Santa Maria de Guia1-4oC, 41008, Sevilla, ESPAGNE

Heinz Lotz, Weiterstädter Str. 15, 64291, Darmstadt, ALLEMAGNE

Alexander Nasekin, Proletarskaya Str. 3A-2, Cheboksari, 428037, RUSSIE

Samuel Montalvetti, Av. Rivadavia 2109, 1a dto 3, 1034, Buenos Aires, ARGENTINE

Bruno Chiarlone, 58 rue Berte Lotti, 17014, Cairo Montenotte (SV), ITALIE

Piet Franzen/SIDAC, Hogewoerd 77, 2311 HG, Leiden, PAYS-BAS

**Participants:**

Kurt Beaulieu, C.P. 32166, C.S.P. St-André, Montréal, QC, H2L 4Y5, CANADA

Bruno Sourdin, 147 rue Vieille-Rue, 50000, Saint-Lô, FRANCE

Éric Bensidon, 14 rue Sauffroy, 75017, Paris, FRANCE

Lothar Trott, Turnerstrasse 39, 8006, Zürich, SUISSE

Angela Behrendt, Heidomstrasse 7, 30171, Hannover, ALLEMAGNE

Fraenz Frisch, B.P. 61, 7201, Bereldange, LUXEMBOURG

Christian Alle, 9 rue du Pré de la Mer, 50460, Urville-Nacqueville, FRANCE

Diane Bertrand, 9109 rue Deschambault, Saint-Léonard, QC, H1R 2C6, CANADA

